

## Main Edges of Mavjuda Hamidova's Literature Activity

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**Abstract:** The article discusses the textual activity of the talented scientist Mavjuda Hamidova. Factors such as scientific theoretical aspects of the problem of the style of the textual scholar, the period that created it, creative environment, talent, skills were considered on the example of the work of the literary scholar Mavjuda Hamidova. The services of the textual scholar Hafiz Khorezmi, poet of the XIV century, and Mirzo Kulfat, a poet from Tashkent, were studied from the point of view of textual studies and published. The scientific and critical text of Alisher Navoi's works "Saddiy Iskandariy", "Muhokamat ul-lug`atayn", "Mahbub ul-Qulub" was drawn up by Mavjuda Hamidova. In particular, on the basis of rare and rare sources, the scholar's skill in studying manuscript sources was revealed through the analysis and comparisons of the ways and methods of revealing the important ideas of the textualist's style by thoroughly analyzing the manuscripts.

**Keywords:** Mavjuda Hamidova, Hamid Sulaymanov, Fazila Sulaymanova, Aziz Qayumov, Muhammadjon Hakimov, India, Hyderabad, XIV century, Hafiz Khorazmi, F. Sulaymonova, L. Serikova, SH. Sharipov, M. Khairullayeva, Mirza Kulfat, devan , manuscript, source, damage, nastaliq, textologist, Arabic letter, XIX-XX century, error, Alisher Navoi, "Sadiy Iskandari", epic, scientific and critical text, Aziz Qayumov, "Muhokamat ul-lug`atayn ", Katrmer, Belin, Vambery, Ilminsky, orientalist, M. Rashidova, "Mahbub ul-qulub", "Literary heritage", "Hayrat ul-abror", "Farhod va Shirin", "Layli va Majnun", "Sabbayi Sayor ", "Khamisa", "Khamisa waves", manuscript, Bayoz.

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### I. Introduction

Mavjuda Hamidova is an intelligent scientist who was educated by such great geniuses as Hamid Sulaymanov, Fazila Sulaymanova, Aziz Qayumov, Muhammadjon Hakimov and grew up in this great school of scholars. With the efforts and initiatives of Professor Hamid Sulaimanov, it was brought from Hyderabad, India and prepared for publication. The fact that the 14th century poet Hafiz Khorazmi worked together with F. Sulaymonova, L. Serikova, SH. Sharipov, M. Khairullayeva and other well-known textualists in preparing the second volume of his book for publication is a sign of the teachers' high trust in Mavjuda Hamidova.

### II. Literature review

The scientist compares the poem of Mirza Kulfat from Tashkent and prepares it for publication on the basis of handwritten sources; if you think about the fact that the writing was written in the style of nastaliq khati mixed with shikasta, it becomes clear how selflessly the textologist worked. The scientist did this work while working as a senior researcher at the Scientific Research Institute of Manuscripts of the Academy of Sciences of the Republic of Uzbekistan

named after Hamid Sulaymanov, at the expense of sleep and rest hours during his free time (13. 66). It is known that behavior is a fast writing style of Arabic letters. In this style, the letters are written without dots and in a row. In Shikasta, more elements of nastalykh khati are used. That is why the mistakes of the 19th and 20th centuries often add the word shikasta to the word nastaliq and use the term shikasta-nastaliq. Shikasta is one of the most complex styles of Arabic writing. Texts written in this style require careful reading and extracting meaning (11. 411). This proof itself shows that Mavjuda Hamidova is a true connoisseur and lover of textual science.

Since the 80s of the 20th century, the scientist has been seriously engaged in the work of compiling the scientific and critical text of Alisher Navoi's "Saddiy Iskandariy" epic. Because at the beginning of 1979, the laureate of State Defense named after Beruni, a profound scholar of Uzbek classical literature, academician Aziz Qayumov, as the director of the Manuscripts Scientific Research Institute of the Academy of Sciences of the Republic of Uzbekistan, gave the scientific and critical text of Alisher Navoi's epic "Saddi Iskandari" to Mavjuda Hamidova; they entrust the responsible and difficult work of drafting. Before this work, the scientist compiled the scientific-critical text of the great thinker "Muhokamat ul-lug'atayn" and gained some experience in this field. It is known that Hazrat Alisher Navoi wrote in December 1499 "Muhokamat ul-lug'atayn" based on the combination of Turkish (old Uzbek) and Persian-Tajik language, that the Turkish language is also a rich language and artistic works. It sets itself the task of proving that there are wide opportunities for creation, and illuminating from a scientific and theoretical point of view. It is self-evident that the creation of the scientific and critical text of "Muhokamat ul-lug'atayn", which attracted the attention of major orientalists such as Katrmer, Belin, Vambery, and Ilminsky, required great knowledge from the researcher. Mavjuda Hamidova successfully completes this responsible work. The critical text of "Muhokamat ul-lug'atayn" prepared by the scholar will be copied by the candidate of philological sciences, calligrapher M. Rashidova under the patronage and made ready for publication. Since the activity of the Institute of Manuscripts was terminated, the scientist handed them over to the Literature Museum named after Alisher Navoi.

### **III. Analysis**

"Mahbub ul-qulub", the last monument of Alisher Navoi's genius, is written by Hamidova. This text prepared by the scholar has not been published until now. It is possible to get an idea about this work by reading some articles published in "Adabiy Meros" magazine by Mavjuda Hamidova.

Because of the scientist's hard work for many years, the improved scientific-critical text of the epic "Saddiy Iskandariy" was created based on the textual comparison and detailed analysis of the two ancient, rare and rare epics and two "Khamsa" epics. Of course, in the creation of this great work, the useful training, advice and advice of teacher Aziz Qayumov played an important role.

Under the scientific guidance of academician Aziz Qayumov, a demanding and strict coach, academician Aziz Qayumov, Alisher Navoi writes about the epics "Hayrat ul-Abror", "Farhod va Shirin", "Layli va Majnun", "Sabbayi Sayor" by Alisher Navoi wrote articles. According to the requirements of the times, these articles of the scientist were first read and broadcast on the radio to the fans of Alisher Navoi's work. It has been published in prestigious magazines in our country. Appreciating the scientific importance of the series of articles written on Khamsa epics, the teacher scientist Aziz Qayumov suggested to his talented students: "Now collect these articles and make them into a pamphlet, we will not publish them in the publishing house "Fan" (13, 67)."

A true member of the Academy of Sciences of the Republic of Uzbekistan, with his scientific and creative potential, as well as his activities as a public and public figure, he made a great contribution to the development of Uzbek literature and culture, based on the guidance of the enlightened scholar Mavjuda Hamidova. The book titled "Khamsa waves" was published in 1986 by "Fan" publishing house.

The humble scientist considers his scientific achievements, which are mentioned below, to be the result of academician Aziz Qayumov's demands and kindness to his students. Monograph "Manuscript Bayoz - a literary source", "Saddiy Iskandariy" (based on a scientific-critical text) with a prose description (1991); Alisher Navoi. Collection of perfect works, volume 11; "Saddiy Iskandariy" (based on a scientific and critical text) (1993) and many articles were written and published. It shows the reason for achieving certain successes in science.

On March 4, 1994, Mavjuda Hamidova Alisher Navoi successfully defended her doctoral dissertation on the topic of "Scientific-critical text and textual research of the epic of Saddiy Iskandariy" under the scientific supervision of teacher Aziz Qayumov.

Looking at the contents of the manuscripts, we can see that they are named differently because the compilers were not based on a certain principle. Therefore, the name given to each manuscript by the scribe or author represents its content to a certain extent.

In some catalogs, the collections are listed under such terms as "Complex", "Anthology". However, each of these concepts has a different meaning. In Hamidova's researches, the lexical and idiomatic meanings of each literary term have been illuminated to the smallest detail.

The collection is the product of several years, and the compiler, along with specially selected poems, adds verses and rubai known to him, prose fragments of an artistic character, and turns them into a collection. In addition, Bayoz is a collection specially selected from poets' poems and compiled for a specific purpose. Most of the time, bayoz are attributed to anthologies. However, anthologies are created within the framework of a national literature, and are created only from the works of poets who have made a significant contribution to the development of this national literature with their creativity. Bayoz does not have such a restriction. In addition to the poems of famous poets of different eras in Uzbek, Persian-Tajik, Uzbek, Turkish, Arabic languages, poems of literary fans whose work is not known to the public are also included. Also, in anthologies, brief information about the biography of each poet or writer is given, and then examples of their works are given. This is not the case in Bayoz.

The compositional principles of creating an anthology are not common. In an anthology, a poet is never repeated a second time, but in a poem, on the contrary, a poet can be repeated in several places with his other poems. Therefore, it is not correct to apply the term "anthology" to Bayoz.

Although Bayozs are close to tazkira and collective shuoras with some of their characteristics, they differ from them to a certain extent in terms of the purpose of the structure and some of their own characteristics. In the following way, Hamidova scientifically substantiates the difference between tazkira and complex shuras.

1. Bayozs do not have comments like tazkira and complex shuoras. Therefore, they do not provide information about the work and life of poets.
2. Poems are composed mainly of poems written in lyrical genres. In some cases (rarely), prose fragments are also found.
3. Bayoz is not divided into chapters and sections as in tazkiras.
4. Bayozs, like tazkira and collections, are not a single work that promotes one idea or the worldview of a certain period.
5. Bayozs are not arranged chronologically like tazkira and majmuatush shuoras, they contain poems of poets who created in different centuries.
6. If the subjective understanding and feelings of the person who ordered the creation of the bayoz and the creator of the bayoz about the poets are expressed through the ideological content of the poems, the personal attitude of the author is directly understood in the collective shuaro and tazkira.
7. Excerpts from poems of poets are given in Bayozs without limitation in terms of number, according to the wishes of the compiler. In tazkira and collections, after a brief biographical

information about each poet, only some samples of his best poems are included.

The emergence of Bayoz is not a simple event in the history of Uzbek literature. It arises based on the cultural needs of the existing society, and in the course of historical development, it changes, develops and rises to the stage of maturity.

#### **IV. Discussion**

The composition of Bayoz has a long history, and its first examples can be found in Arabic literature.

Analyzing the history of Arabic literature, Academician I. Y. Krachkovskiy believes that the 8th century was the most productive period for collecting artistic monuments in Arabic literature, and the lyrical poems of the 9th century Arab poet Abul Otakhi, without exception, shine in various literary collections.

When M.N.Speransky studied the history of Russian literature, many structures of poetry collections in Russian literature date back to the 18th century; comes to the opinion that he also played. Therefore, the creation of poetic collections in Arabic literature began somewhat earlier than in Central Asia and the East. However, in the history of Uzbek literature, there are no sources in which theoretical ideas about the history of the origin of Bayoz are stated.

In the past, due to the lack of printing and book publishing, the written books were not widely distributed, and some famous works remained only in a few copies, sometimes without being copied. Because of frequent invasions and mutual wars, as well as various natural disasters, many prestigious and rare manuscripts have disappeared without a trace.

In the 18th-19th centuries, book markets existed in many cities of Central Asia. Central Asians went to Irbit and Astrakhan trade markets in caravans and sold manuscripts. Especially, the book trade flourished in Bukhara and Karshi, in these cities there are individual booksellers, from whom you can buy manuscripts from different periods with beautiful artistic decorations and miniatures. Manuscripts were bought not only by fans of literature, but also by representatives of various social categories, including tourists and merchants who have no connection with literature. This caused the manuscripts to pass from hand to hand to foreign countries and remain in the hands of different persons in disarray.

Also, not all of our poets, who sang the progressive ideas of their time, were patriotic and freedom lover poets. The existing social environment and financial difficulties prevented them from compiling a collection of their poems. For this reason, the poems of many of our poets passed from hand to hand on pieces of paper, and were later included in the composition of manuscripts composed in different periods. Divans of some poets have disappeared, and samples of their works remain only in paper copies. In particular, samples of the works of national renaissance poets Muqimi, Furqat and Zavqiy can be found only in bayazs compiled at the beginning of the 20th century. Very few literary and historical sources contain consistent information about these poets and the literature of the time they lived. The researches of scientists such as Ghulam Karimov, Vahid Abdullayev, Khalid Rasulov clearly show that it is possible to gather complete information about them only by reading, studying, and comparing manuscripts and printed manuscripts.

According to Professor Ghulam Karimov, the oldest of the known manuscript bayazs containing Muqimi's works dates back to the early 80s of the 19th century. will meet. These evidences are extremely characteristic in terms of showing that Muqimi is a popular poet. It is known from them that Muqimi was a famous poet who was recognized by many people in the late 70's and early 80's and had the right to participate in Bayaz with his works. (11. 326-327.)

Muqimi's poems reached the public very quickly. All of his (Muqimi's) works - both comic works and lyrical works - were immediately printed in manuscripts or quickly spread among the people in the form of manuscripts. Many of his poems, especially his ghazals, were set to music on this occasion and sung by the people.

According to the researches of scholars such as Khalid Rasul and Sharif Yusupov, Zakirjon Furqat is one of the poets whose divan has been lost or who could not create a divan from his poems due to certain social reasons. In the study of the work of this poet, the manuscripts were directly addressed. Khalid Rasul, doctor of philology, who created a monograph on Furqat's life and work, also said: "In examining Furqat's work, we used the poems and articles published in the newspaper "Turkistan Region" as the main material; we did it", (15. 36) he says. Currently, Hamidova's researches on the manuscripts are compatible with the views of the master scholar Khalid Rasul. In fact, Furqat's work has reached us through manuscripts and lithography. His poems, which promoted the Russian language and served to enrich our literary language, were also copied on the pages of the manuscript manuscripts checked by M. Hamidova. In particular, poems imbued with the spirit of patriotism and people's patriotism are given a wide place in the composition of manuscript bayoz.

There is truth in Ghulam Karimov's opinion that "Zavqi collected his poems and wrote "Bayaz" and this "Bayaz" was transferred to Kashkar by his wife Hajiya Khan after the poet's death" (11. 376). The same comments made by Mavjuda Hamidova in connection with the research of manuscript bayozs are also found in the researches of Hashimjon Razzokov, who created a special scientific research on the life of Abdurashi Abdugafurov, Abdugadir Hayitmetov Ubaidulla Zavki. A relatively perfect edition of the works of Zavki, son of Ubaidulla Ustasolih, was published after the publication of Professor Hashimjon Razzakov, because of a careful study of the manuscripts by Ahmadjon Madaminov, a researcher of the Zavki House Museum, and other scientists during the years of independence. This collection was published together with the articles of famous scientists Abdurashid Abdugafurov and Ergashali Shodiyev under the title "A strange time". The collection includes articles by well-known scientists of our country, as well as young scientists such as Shahlo Karimova. The difference between "Ajab zamona" collection and "Selected works" published by Hashimjon Razzokov is that the new edition is free of ideological pressures, and it includes lines omitted from the previous edition.

As we mentioned above, the study of the literary heritage of great poets such as Muqimi, Furqat, and Zavqi shows that in restoring the creativity of poets who did not create a divan or lost their divan, and in studying the social environment in which they lived, we can use them as one of the main and primary sources. We will turn to the written submissions. In addition, it is possible to create the most reliable scientific and critical text of the poetic heritage of poets by collecting and comparing the poems of the lost poets from the manuscripts. (6,118)

The research created by Mavjuda Hamidova about the manuscripts, which are considered as one of the unlimited sources of our literary heritage, is of great scientific value. It helps to illuminate the pages of the history of Uzbek literature in a perfect way, to study the works of its representatives who have been neglected.

Olima's monograph "Manuscript Bayoz - Literary Source" describes the emergence of Bayoz as a source of content in the literary environment of each period and its gradual development, as well as poets whose lives and works have not been well studied, their services in composing Bayoz, and the composition of Bayoz. It serves as an important source for the study of existing genres that are sometimes not found in the composition of divans. The scientist based his research on 230 manuscripts stored in the treasury of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan.

According to the content of the researches of Muhammadjon Hakimov, doctor of philology, who created the glossary of Eastern source studies and published dozens of articles about terms related to Eastern manuscripts in the "Literary Heritage" magazine, "bayaz" has the following lexical and idiomatic meaning has names:

### **Bayoz-**

1. White, whiteness, white color.
2. Unwritten white paper.

3. Clean copy copied from draft (original copy) to white (white paper).
4. A selection of poems by different poets. Bayoz differs from poetic collections according to its characteristics. The poets themselves or fans of literature divide Bayoz into two according to its structure and content:

a) official bayoz compiled by secretaries. The scribe selects poetic samples, taking into account the taste and level of knowledge of the person who ordered to make a bayaz or whom he wants to present. As soon as such a collection comes out of the hands of the secretary, it will be made into a book and completed within a certain period with the work of a lithographer, illustrator and cover artist;

b) Informal clubs. Such poems are created over a long period of time as a result of a certain poet including the poems of other poets he likes in his poetry collection. For example: "Bayozi Rakim" and "Bayozi Nodim". Since such poems have been created for several years, there is no consistency in their artistic decoration, the placement of the text, and even the writing style of the letter. (9. 52)

According to Mavjuda Hamidova, there are more than four hundred manuscripts in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan. The scientist includes two hundred and thirty of them in his research. The poems included by the scientist in the research circle are directly related to Uzbek literature and consist of poems in Uzbek, Persian-Tajik, and partially Arabic. However, the main place is occupied by poems in Uzbek, partly in Persian-Tajik language.

The fact that Bayozs are widely distributed among the people compared to Divan and other works shows that the public read them with interest and that there was a strong demand for them. The poems contained in them mainly glorify worldly love, pure love, the pains of emigration, prosperity, and the dreams and hopes of the working masses, and have become a favorite work of readers, and have served as a guide for fans of poetry, musicians and composers, and school students. Bayozs were one of the popular works that could satisfy the reader's spiritual need for literature. Also, in addition to poems in Turkish language, the provision of poems written in Arabic and Persian-Tajik languages in various genres allowed the reader to get acquainted with the examples of literature of other nations, and the reason for the wide spread and popular reading of bayozs.

Despite how strong the reader's demand is for manuscript bayozs, various material difficulties prevented them from being copied in many copies. It took a lot of time and money to write or copy a manuscript, and the work, which was prepared with great difficulty, only introduced the readers to the work of some poets. They were not widely distributed because they were copied in very small numbers. In such a situation, there was a need for a collection of works that could satisfy the spiritual needs of people, and introduce not only one, but also several works of contemporary and earlier poets. A collection of lyrical poems - handwritten bayozs - was one such set of works. They were created because of people's aesthetic interest, needs and real life requirements.

The dictionary meaning of the word "Bayoz" was considered by Mavjuda Hamidova in the context of dozens of interpretations in manuscript and printed dictionaries of the East. One of such dictionaries is the book "Giyos ul-lugot" by the classic lexicographer Ghiyaziddin Muhammad. The term bayaz is explained as follows in "Giyasul-lug'at" by Muhammad Ghiyosuddin bin Jalaluddin bin Sharafuddin. We present the content of that comment here. Content: "Bayaz is the whiteness of everything, a plain piece of paper without writing, and the name of one of the 16 forms of divination." (12, 92.) Sources whose author and name are not known to us, such as "Gulistan", "Bahori Ajam", "Qamusi Turk", did not escape the attention of Mavjuda Hamidova.

Bayozs constitute an important section in the poetic literature of the Tajik and Uzbek peoples of Central Asia. Bayozs are a collection of poems composed freely, which includes colorful poems

of poets of different eras. Some poems that are not even found in the books of famous poets can be found in their composition. That is why you can come across very interesting poetic finds when getting to know Bayozs.

Also, the non-systematized appearance of the poetic samples chosen for bayozs does not depend on the author's literary taste, but stems from the characteristics of bayozs.

According to Hamidova's firm conviction, among the sources related to bayoz, the definition given to bayoz in "Lug'oti istilahoti liyatratushoni" and A.A. Semyonov's catalog is relatively perfect.

## V. Conclusion

The composition of Bayoz is widespread in Central Asia and the Middle East, and holds an important place in the history of Uzbek literature. A characteristic feature of most of the poems is that they contain poems in the Uzbek and Persian-Tajik (sometimes Arabic, Azerbaijani) languages. From this point of view, the Bayozs are not only a source for the history of literature, but at the same time, they are considered as one of the most important sources for the study of separate stages of the history of Uzbek literature, relations with Tajik and Azerbaijani literature, and bilingualism in the history of our literature. Also, the placement of poems in bayozs, according to Mavjuda Hamidova's interpretation, does not depend on the characteristics of bayozs, but on the aesthetic taste of the author, because the author chooses the poems of poets that match his worldview (regardless of the century in which the poet lived) and creates bayozs and he arranges the poems of each poet first in ghazal, mukhammas, musaddas, and then in small genres.

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